

# MUSIC CITY FREE TEXAS

#75 November 1995



HONEST JOHN  
BIRTHS & DEATHS  
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## REVIEWS

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•

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•

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•

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•

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•

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•

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15TH LOS VECINOS  
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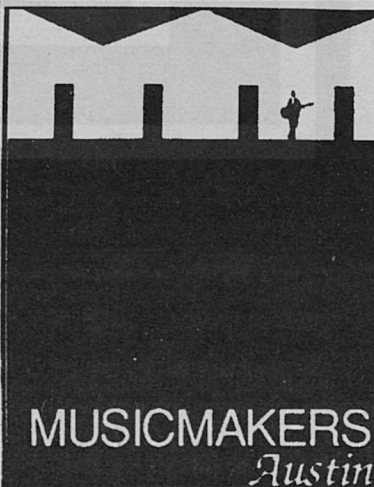
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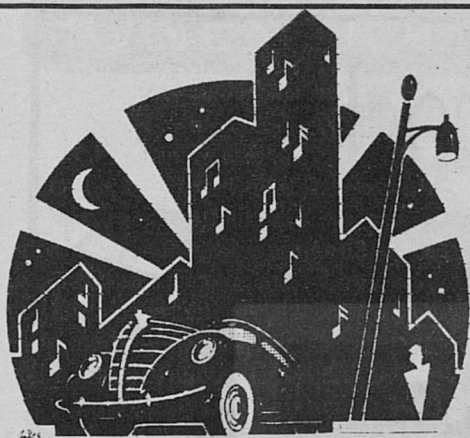


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## AMERICANA IN TEXAS

American radio, as we all know only too well, is pretty much of a wasteland, a few scattered oases of quality music all but lost in an arid airtape that closely resembles New Jersey in that its main features vary between the banal and the obnoxious, though, now that nostalgia appears to mean the 70s, God help us, oldies stations actually manage to combine the two. It's always more than a little depressing, therefore, to find that Austin, fabled home of most all the liberal, educated and musically appreciative people in Texas, not to mention so many of the musicians, compares unfavorably with places that have no pretensions whatsoever to the title of The Live Music Capital of the World.

◆ The latest manifestation—I think we're beyond needing proof at this stage—of the city's Podunk radio status comes from San Antonio. My old buddy Joe Horn, whose *Third Coast Music Network* show goes out seven days a week (3-6pm Mon-Sat, 6-10pm Suns, if you're down that way) on KSYM, under the byline 'We Are In Control,' recently became a reporter for the *Gavin Report's* Americana chart. KSYM joins 62 other stations nationwide, including KERA (Dallas), KPFT (Houston), KIKT (Greenville), KULP (El Campo) and KFAN (Fredericksburg). Now what do we notice about this list? What city do we not see mentioned in it? I'll give you a hint: it starts with A.

◆ Americana was inaugurated as kind of a mid-eastern/mid-western folk/songwriter thing but, in what appears to be a case of the DJ tail wagging the chart compiling dog, it's evolved into something far more interesting and harder-edged. Instigator Rob Bleetstein now thinks of it as centered on "elements of country music that country radio doesn't play. Artist and song orientated rather than style orientated," and sees no reason why it can't find room for folk, country, roots rock, blues, cajun and other American musics. One upshot of this is that, at any given time, between a quarter and a half of all the artists on the 40 strong playlist have some connection with Austin. But there's no reporting station in Austin, and if you think about it, which Austin station could possibly qualify?

◆ Apparently KGSR were asked to sign on, but, even before the chart's metamorphosis, passed, quite understandably as it would have involved a radical injection of real meat into their tofu diet. I'm fond of KUT as a general thing, but I never quite understand why they have about 20 jazz programs (notoriously useless, as, I gather, on all public stations at fundraising time), but there'd be no country, using the word in its broadest—Americana—sense, at all if Larry Monroe didn't subsume a fair amount under the banner of *Texas Radio* with *Folkways* taking care of the bluegrass/old timey end.

◆ No disrespect to Bruce Kidder and his merry men at KFAN, more power to their elbows, but little old Fredericksburg has a station that plays this stuff and Austin doesn't? That really chaps my hide. **JC**

## JO CAROL PIERCE

Fortunately for the diversity of MCT's covers, Jo Carol Pierce only does something major every three years or so, because with her my immediate instinct is—hold the front page! First time round was actually the very first issue of MCT, of which Pierce remarks "That changed my identity. I am now and forever a cover girl," and I still feel proud that we started off by giving *Bad Girls Upset By The Truth* its first ink (also I'm still grateful to Jo Rea DiMenno for sending me to see a theater show I probably wouldn't have gone to otherwise). Then we were part of the massed chorus of adulation that greeted the release of *Across The Great Divide*, a compilation of various artists doing versions of Pierce's songs, mostly from *Bad Girls* (why am I telling you all this?), when she was on the covers of MCT, the *Chronicle* and the *Statesman's* Onward section—in that order, I'm happy to say.

◆ Reviewing that album, my bottom line was that, despite some wonderful, sympathetic work by people like Joe Ely, Terry Allen and Jimmie Dale Gilmore, when it came right down to it, I'd just as soon listen to Jo Carol Pierce singing Jo Carol Pierce. Well, now I can do just that, without waiting for one of her increasingly rare performances, because there's a *Bad Girls Upset By The Truth* CD, put out, for reasons I'm unable to fathom, by a New Orleans based label (Monkey Hill, MON8132), for whom Pierce will also be making a second album. So now I find myself temporizing somewhat, but we'll get to that in a minute.

◆ The CD is the latest, but by no means last, development in a saga that began with the concept of a traditional three act musical, "but the material was so abstract it crumbled when I tried to put it in a format. Then I was invited to be in a show called *Carneval: Festival Of The Flesh* and they said 'Just sing the songs and tell those stories the way you do in the living room,' so the first performance of *Bad Girls*, only then it was called 'Commit Suicide First Thing Every Morning And You'll Feel Better All Day,' was at the Sons Of Hermann Hall in Dallas. After that Peg Miller offered me every Thursday night at Chicago House and I'd rewrite the whole thing every Wednesday night. As it grew, so did the audience."

◆ Though Austin music and theater normally inhabit worlds that overlap barely if at all, Pierce found herself in demand as a club act, "I was terrified, had to take beta blockers. First time, at Liberty Lunch, JD Foster and David Halley learned the songs just before we went on and kept asking things like 'What key?'" As a theater piece, the show has been to New York, Atlanta, Dallas ("the only place I've ever gotten a bad review"), Los Angeles and Philadelphia, while Pierce also toured America as part of the Austin Songwriters On The Road package.

◆ "It's been a lot of different shows, but the CD pretty much resembles the way it developed at Chicago House. I'm still working on it, I work on it all the time, there are some new songs that didn't go on the record, they'll be on the next one, and I had an idea about it the other day that might make it into a screenplay, and I'm working on a new show called *Bad Girls Get Old*, but I'd like to tour this version around some. Working 40 hours a week, being a grandma and being a rock & roll star is kind of exhausting though."

◆ Unfortunately, the album doesn't strip back the superfluous and disruptive extra voices that got tacked on as the show became a hot property and people started rowing themselves in on it. Originally, Pierce was supported only by Mike Maddux's accordion and the high harmonies of Robbie Jacks, who also played the part of Jesus, but gradually other roles contained in her monologue were taken on by others. The single most obvious error on the album is giving a speaking part to David Halley, who's a wonderful singer and guitarist, though he did a rather better version of *Loose Diamond* on *Across The Great Divide* than he does here, but is no actor. Maddux plays on the album, but "I got crossways with Robbie," whose absence is overcompensated for by Jennifer Warnes, Kim Longacre, Guy Juke and Troy Campbell's guest vocals, plus Glen Fukunaga bass, Dana Myzer drums/percussion and Stephen Bruton mandolin, individually fine but collectively redundant.

◆ However, for veterans of the show, and I admit freely that, having seen it more times than I can remember, I'm probably way too close, picking nits that newcomers wouldn't even realize existed, the unsettling thing is how often the timing is off. Even if one assumes that nerves got the better of Pierce in the studio (or, rather, studios, four of them, always a bad sign), the beat and a half that skews her delivery over and over is the kind of thing that Jerry Tubb, who had no hand in this (another bad sign), could have tightened up in seconds.

◆ While I admire Troy Campbell as a singer (he does Jesus' little song *Apocalyptic Horses*), songwriter, coordinator of the *Across The Great Divide* project and ramrod of this one, I think producing Jo Carol Pierce, admittedly a daunting task, she herself remarking "What I'd rather be more than anything else is a wonderful singer, which I'm not," was not one for a neophyte. However, it has to be said that Campbell gets better vocals from Pierce than anyone could have expected ("I've learned to sing at age 51").

◆ One thing that bears mentioning is that the song list on the CD cover only coincidentally resembles the actual contents. Indeed a note says "To access the soundtrack only, program tracks 1, 22, 3, 5, 7, 23, 9, 11, 13, 15, 17, 19, 21." Piss on this technobullshit, personally I expect to put an album in and hit Play, with no farting around. Anyway, far as I can make out, there are two versions, one in context, the other standalone (intended, I guess, for radio play), of many of the songs, of which there are 13, including *Buttons Of Your Skin* which isn't mentioned anywhere, the whole thing running to a marathon 80 minutes.

◆ When you come down to it, an album is kind of a weird, diluting format for a theater piece, particularly one built round such a forceful and luminous presence. I dunno, maybe a video is the answer. There have been a couple of attempts, one with a single static camera and you imagine what that was like, the other well-produced but made on what Pierce describes as "a real off night for us." Even so, this is, after all, a Jo Carol Pierce album no matter what, whose heart is those incredible, idiosyncratic, wonderfully demented songs. If she just recited them, she'd still be aces with me. **JC**





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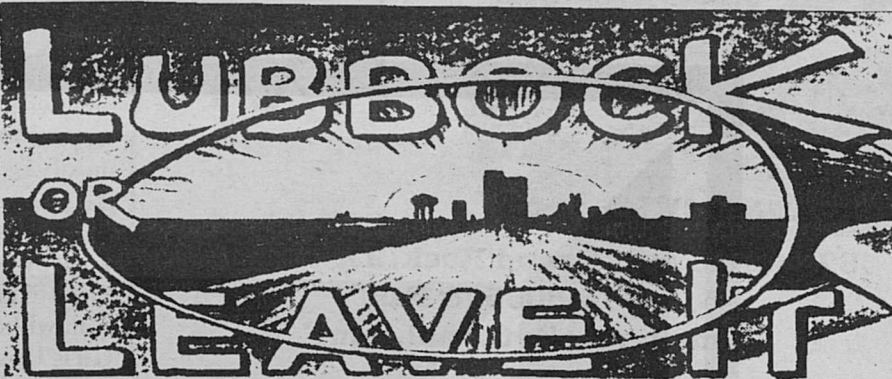
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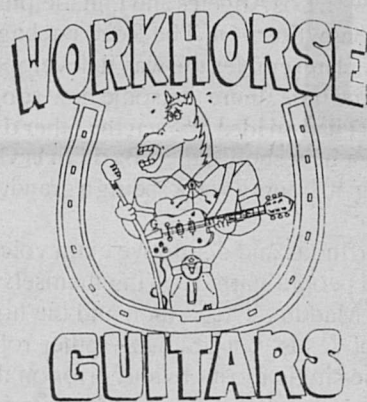
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# HONEST JOHN'S SMOKING SECTION



**B**it of catching up to do, not having space for HJ last month, but where to start? Well, first off, anent last month's editorial piece on **Chicago House**, the two weeks Peg Miller and Glynda Cox planned as the grand finale, of this particular act at least, hopefully raising a little money to help with outstanding bills, evaporated when the landlord, who, in all fairness, they describe as long-suffering, wouldn't extend them past the end of October. Various, if still amorphous, options are opening up, but Peg and Glyn plan to take a break first.

◆ After multiple staves of execution, the Outhouse has finally bit the bullet, but on a more cheerful note, I'm feeling guardedly optimistic about the new version of **La Zona Rosa**, even after a couple of false starts that make one wonder if there's some kind of jinx on the club. Sorry about the misleading calendar info in the last couple of issues, but both times the gigs were actually booked, then cancelled wholesale because the liquor licence still hadn't come through. Least I was able to head David Obermann off when he was doing his last *Folkways* calendar. Anyway, Mark III has a good ambience to it, which is a whole lot more than could be said about the second go round earlier this year, which plain just never felt right. One thing though, the Truckstop Enchiladas are more Porsche than Peterbilt, very tasty but decidedly nouvelle.

◆ One relief is that La Zona's now booking in-house. During the hangfire days, a very cool and efficient outfit, or, more accurately, an outfit with at least one very cool and efficient booker, called **Popular Talent** was handling things, theoretical things as it turned out, but they faded out of the picture to be replaced by French Smith's **Roadstar**, who, typically, didn't bother letting anyone know what they were up to, but, as their idea for the Grand Opening, presumably intended to establish the club's identity, was Kris Kristofferson, probably just as well. In the event, Kristofferson cancelled, so they had to scramble around for a replacement and all I need say about Ivan Neville, is that I don't care who he's related to, there's a very good reason he was available at short notice.

◆ From time to time, I've felt a little awkward about being out in Round Rock. While marrying DL was the best, and smartest, thing I've ever done, it's rather taken me out of circulation. Spontaneity was all very well when I was a South 1st bachelor, but chancing an unknown act loses some of its appeal when it involves a 30 mile round trip and potential suffering for two rather than one. However, thanks to **Michael Corcoran**, I've decided not to worry too much about it. A Dallas record company guy told me he'd heard Corcoran was moving back up there, and when I mentioned this to someone who knows about these things, I learned that he has but only to live. In other words, the *Austin American-Statesman's* main music writer, now that Don McLeese, misguidedly in my opinion, wants to be a general feature columnist, commutes from Dallas. I'm sure he has perfectly good and valid reasons and that it doesn't impair his function, which appears to be writing about kid bands, which seems more than a little

undignified for a grown man, but you gotta admit, it makes Round Rock look like next door, which, come to think, it is.

◆ Back in the old country, we'd describe an incompetent as being unable to organize a piss-up in a brewery and the expression came irresistibly to mind when we walked into Shiner's **Bocktoberfest** and found that, with eight hours to go, they were running out of beer tickets, without which you couldn't actually obtain any of the precious life-giving fluid. Fortunately, one of the organizers took us backstage so we could connect with Jesse Taylor, working on the assumption, totally valid as it turned out, that wherever Jesse is, free beer will not be too far away. Turns out that thanks to yet another peculiarity of the Texas liquor laws, Shiner can't actually sell their own beer on their own grounds, but have to sell it to someone else who then sells it to the punters, so the local Jaycees were minding the bar and, apparently, thought about 15 people would show up and have maybe a pint apiece. In the event, 10,000 odd people were doing some serious bevvy, hence the ticket crisis, though I assume it must have got resolved—if not, the rioting was inaudible backstage.

◆ Thinking of the old country, I only knew *Movin' On Up* as one of a bunch of 70s Curtis Mayfield-ish radio singles, which **Rob Patterson** says betrays my Britishness, as many of you will, apparently, immediately associate it with a TV series, *The Jeffersons*, of which I've never heard, but I gather was spun off from another series in turn derived from a British TV series, which brings us back where we started. Anyway, in that context, I can see how we may be looking at it from rather different cultural perspectives, it being pretty hard to take a theme song seriously. Patterson actually saw **Keith Frank**, on whose new album the song was featured, in Louisiana, and says he really is very hot.

◆ You don't miss your water and all that. **Paul Skelton** of the Cornell Hurd Band didn't realize how attached he was to his ESP (not Fender) Telecaster until somebody took it out of his garage last Sunday morning (10/29). It's pretty distinctive—he calls it unpawnable—white, with a mess of stickers, passes and other mementos plastered to the back and Sonny Curtis' autograph on the back of the headstock. What really upsets Paul is that the only copy of a picture of himself and his mother is under the pickguard (I didn't ask). If you can help him on this one in any way, he's at 441-4265.

◆ A while ago, I mentioned the Champagne Iron Works in Lafayette, which rubmeister **Danny Young** told me was the only rubboard manufactory in the world. However, Danny would like me to mention that Crippen Sheet Metal Inc make rubboards right here in (South) Austin, in fact they made Danny's. The difference is that Crippen apparently have some other sidelines to keep them busy when the demand for rubboards slacks off.

◆ Talking on the radio the other day, **Dale Watson** said he wished he wrote meaningful songs like Bruce Robison, but **Dave Fisher** of *Emo's and Heroes Of The West*, points out that in *Little Truckstop In LaGrange* he mentions kolaches. "You can't get more meaningful than that."

◆ Over the years, I've seen the initials **SPJST** many times, on halls out in the country (Chris Wall once told me they're his favorite places to play) and in band calendars and every time I wonder what it stands for but never get round to actually finding out. In the not altogether unlikely event that you share this low level curiosity, I stumbled across the answer by accident the other day—Slovanska Podporujici Jednota Statu Texas, which means Slovakian Benevolent Order of Texas. Well, there you have it.

## NOVEMBER BIRTHS & DEATHS

- |      |  |
|------|--|
| 1st  | <b>Lou Donaldson</b> • 1926, North Carolina<br><b>Tony De La Rosa</b> • 1931, Sarita<br><b>Kinky Friedman</b> • 1944, Illinois<br><b>Lyle Lovett</b> • 1956, Klein<br><b>Sippie Wallace</b> † 1986   |
| 2nd  | <b>Charlie Walker</b> • 1926, Collin County<br><b>Gene Crawford</b> • 1930, Mathis<br><b>JD Souther</b> • 1945, Michigan   |
| 3rd  | <b>Sonny Rhodes</b> • 1940, Smithville<br><b>Hugh Moffatt</b> • 1948, Fort Worth<br><b>Mary Martin</b> † 1990  |
| 4th  | <b>Delbert McClinton</b> • 1940, Lubbock<br><b>Alan Munde</b> • 1946, Oklahoma   |
| 5th  | <b>Etta Moten</b> • 1901, San Antonio<br><b>Rita Faye</b> • 1944, Whitesboro<br><b>Hot Lips Page</b> † 1954<br><b>Johnny Horton</b> † 1960   |
| 6th  | <b>PJ Proby</b> • 1938, Houston<br><b>Guy Clark</b> • 1941, Monahans<br><b>Doug Sahm</b> • 1942, San Antonio<br><b>Jean Terrell</b> • 1955,  |
| 7th  | <b>Black Ace</b> † 1972  |
| 8th  | <b>Ivory Joe Hunter</b> † 1974   |
| 9th  | <b>Euday Bowman</b> • 1887, Fort Worth   |
| 10th | <b>Hubert Laws</b> • 1939, Houston<br><b>Stephen Doster</b> • 1955, Corpus Christi   |
| 11th | <b>Sippie Wallace</b> • 1898, Houston<br><b>Ernestine Anderson</b> • 1928, Houston   |
| 12th | <b>Bukka White</b> • 1906, Houston   |
| 13th | <b>Little Frankie Lee</b> • 1941, Mart<br><b>Ray Wylie Hubbard</b> • 1946, Oklahoma<br><b>Alex Coke</b> • 1953, Dallas   |
| 14th | <b>Joe Gracey</b> • 1951, Fort Worth<br><b>Tex Edwards</b> • 1954, Dallas<br><b>Anson Funderburgh</b> • 1954, Plano  |
| 15th | <b>Gus Johnson</b> • 1913, Tyler   |
| 16th | <b>WC Clark</b> • 1939, Austin<br><b>Albert Collins</b> † 1993   |
| 17th | <b>Terry Noland</b> • 1938, Abilene  |
| 18th | <b>Leeann Atherton</b> • 1955, Alabama<br><b>Link Davis Sr</b> † 1972  |
| 19th | <b>Willie Smokey Hogg</b> • 1903, Centerville<br><b>Katie Moffatt</b> • 1950, Fort Worth   |
| 20th | <b>Eck Robertson</b> • 1887, Amarillo<br><b>Ruth Ellsworth</b> • 1954, Colorado  |
| 21st | <b>Lloyd Glenn</b> • 1909, San Antonio<br><b>Beth Ullman</b> • 1954, Indiana<br><b>Cecil Brower</b> † 1965<br><b>Phil Baxter</b> † 1972  |
| 22nd | <b>Whistling Alex Moore</b> • 1899, Dallas<br><b>Ernie Caires</b> • 1911, Rockport<br><b>Angela Strehli</b> • 1945, Lubbock  |
| 23rd | <b>Tyree Glenn</b> • 1919, Corsicana<br><b>Henry Coker</b> † 1979  |
| 24th | <b>Scott Joplin</b> • 1868, Bowie County<br><b>Teddy Wilson</b> • 1912, Austin<br><b>Tommy Allsup</b> • 1931 Tulsa, OK<br><b>Johnny Degollado</b> • 1935, Austin<br><b>Johnny Hernandez</b> • 1944,<br><b>Buster Pickens</b> † 1964  |
| 25th | <b>Matthew Gee Jr</b> • 1925, Houston  |
| 26th | <b>Curley Mays</b> • 1938, Louisiana<br><b>Bruce Channel</b> • 1940, Jacksonville<br><b>Bob Livingston</b> • 1948, San Antonio   |
| 27th | <b>Charline Arthur</b> † 1983  |
| 28th | <b>Cecil Brower</b> • 1914, Bellevue<br><b>Johnny 'Peanuts' Wilson</b> • 1935, West Virginia<br><b>Libbi Bosworth</b> • 1964, Galveston<br><b>Wanna Coffman</b> † 1991   |
| 30th | <b>Fred 'Papa' Calhoun</b> • 1904, Chico<br><b>Buddy Ray</b> • 1919, Waco<br><b>Jimmy Bowen</b> • 1937, New Mexico<br><b>Gordon Payne</b> • 1951, Oklahoma<br><b>Smokin' Joe Kubek</b> • 1956, Pennsylvania<br><b>Guy Forsyth</b> • 1968 Colorado<br><b>Will Taylor</b> • 1968 Illinois<br><b>Patsy Torres</b> • 19??, San Antonio |





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## MUSIC CITY TEXAS

### RAY WYLIE HUBBARD LOST TRAIN OF THOUGHT

(Dejadisc, CD, DJD 3223)

### SARAH ELIZABETH CAMPBELL A LITTLE TENDERNESS

(Dejadisc, CD, DJD 3220)

This month's Dejadisc releases rather put the implied purpose back into the name of Steve Wilkison's San Marcos based label, both being reissues of albums originally put out on other labels, Hubbard's by his own Misery Loves Company in 1992, Campbell's by the now defunct Kaleidoscope in 1991. Neither was easy to find first time round and both have been unavailable for some time. While little remarked at the time, **Lost Train** was the first stage in the redemption process, culminating in last year's magnificent **Lost Gringo's Lament**, which definitively proved that Hubbard's not just another burned out Cosmic Cowboy. With more of a live band feel than **Lost Gringo**, this is honky tonk for the thinking person, 11 intelligent songs of love, pain and regret that appeal equally to the ear, the mind and the feet. My only real caveat is *Rockabilly Rock*—I can't abide the bridge and'd just as soon Hubbard didn't perform it, let alone record it—but it's way more than compensated for by *Here Comes The Night*, *Sweet Lips Goodbye*, *These Eyes* (a duet with Willie Nelson), *When She Sang Amazing Grace* (Hubbard's patented invention, honky tonk gospel, though he says there's not a lot of call for it), and particularly by the extraordinary sequence that ends the album, *Love In Vain*, *Twist Of Fate* and *Wanna Rock And Roll*, three truly great songs one after the other, and, like all of them, beautifully delivered. Not, overall, as subtle or fully realized as **Lost Gringo**, but Hubbard suffers only by comparison with himself, his second best still being far better than most will ever manage, and, taken alone, still demonstrates that he's among the very best singers and songwriters around.

♦ The only thing better than Hubbard on record is Hubbard live, but if his personality is a enormous plus, with Campbell it seems to be of the essence. She's one of my favorite live performers, with a wonderful, compelling voice and some terrific songs, but, as with last year's **Running With You**, though every track, taken individually, is estimable, she loses me somewhere along the line. This despite the fact that her own considerable strengths are complemented by the production, arrangements and superlative guitar playing of the great Nina Gerber. Reissued with the original hardcore folksinger artwork, the 10 tracks, eight of them originals (one of the covers is Walter Hyatt's *Tell Me Baby*), include such perennial favorites as *Mexico*, *Waltz For You* and *Geraldine & Ruthie Mae*, but I guess you just have to be there to get the full impact. **JC**

### DAVID RODRIGUEZ THE FRIEDENS ANGEL

(Brambus, import CD, 199459)

### RODRIGUEZ PROUD HEART

(Continental Song City, import CD, 1002)

Having a CD that's only available as an import isn't that uncommon in Austin. Though, come to think, not as ordinary as it was a few years ago, but David Rodriguez goes one better with two import CDs, not just on different labels but from different countries, Switzerland and The Netherlands. This seems more than appropriate as Rodriguez has for some time been, and, far as I can tell, will continue to be, an expatriate, living in Europe. For local admirers of one of the finest of Texas singers, songwriters and acoustic guitarists, **The Friedens Angel**, with 10 songs recorded in Austin and three live at a Swiss concert, will be much more familiar territory, featuring material that he was performing live before his departure, while **Proud Heart**, recorded in Holland, apart from a new version of *Icarus Fell*, consists of brand new songs, 11 in all, plus three covers, one of them in Dutch! Even without the solo live cuts, *Raining On The Roof*, *Y Volvere* and one of Rodriguez's best songs, *Constant War*, complete with a characteristic divagating intro, **Angel** has much more of a Chicago House feel, the bulk of it, *Too Much Cut*, *Half A Heart*, *Lucky Ole Me*, *Something That She Wrote* and *Girl Next Door* being just Rodriguez voice and guitar, with Chris Searles playing percussion on three other tracks, joined by David's virtuoso violinist daughter Carrie on the title track and Susan Lindfors' *Matter Of Degree*, on which Lindfors also sings. The production of **Heart**, by Ad van Meurs, aka The Watchman, is much more ambitious, van Meurs himself playing Dobro, lap steel and lead guitar, other Dutch musicians adding accordion, melodica, piano, drums and bass, but subtle enough to justify itself. While the Dutch album has some songs that I think, in the long run, will rank with Rodriguez' best, *Pretty Bregje*, *Out Of Range* and *The Other Texas*, a close cousin of *Ballad Of The Western Colonies*, being the most obvious contenders, I have to prefer the Swiss one, if only because any album with *Constant War* on it can, by that token, claim Essential status. **JC**

## RECORD REVIEWS

### PONTY BONE

#### DIG US ON THE ROAD SOMEWHERE!

(Real World, CD, CD1)

Steve Clark, quondam owner of the Waterloo Ice Houses, once remarked, only slightly in jest, "Every band should have an accordion," but if squeezeboxes are not yet omnipresent, they're not the rarities, not to say objects of derision, that they were in the late 70s, when, it's safe to say, a great many people first saw and heard one when Ponty Bone played with the Joe Ely Band (or, as we oldtimers like to say, *the Joe Ely Band*). In fact, there were people in the Ely band who'd never seen an accordion before Ponty joined. Post-Ely, Bone, who's guested on more albums than you can shake a stick at, has been running his own band, The Squeezetones, of which I need say little more than that he had to have a weekday CD release party because, pace the album title, he's booked out of town every weekend for the rest of the year, as well as playing with the Tailgators' Don Leady in Zydeco Loco and with old Ely bandmate Jesse Taylor in The Keepers. During the 80s, he made two LPs for the long defunct Amazing, then under the Texas Music aegis of Jim Yanaway, and this is pretty much a Best Of compilation of them. Opening with *Texas Jumbo Shrimp*, Bone, accompanied by RC Banks guitar, Mike Kindred piano, Ed Vizard sax, Mike Robberson bass, Paul Mills or Fred Krc drums, and the Texana Dames (Charlene & Conni Hancock and Traci Lamar) background vocals, romps through such perennial favorites as his and Banks' quirky *Galveston Island*, which benefits more than any other track from Jerry Tubb's subtle tweaking of the original masters, and their classic putdown of Lubbock, *Flat Town Boogie* ("If you go to Flat Town, you won't find me there"), *Easy As Pie*, *Frio City Road*, *Castle Blues*, with Jesse Taylor on guitar, and Krc's *Dat Crawfish* and *Loser's Gumbo*. Odd man out among the 13 tracks is Pat & Barbara MacDonald's *Sinful Life* from an unreleased album produced in England by Wes McGhee, with McGhee on dobro, D'Jalma Garnier guitar and fiddle and Michael Sweetman sax. Relaxed and professional, the genial Bone serves up spirited Third Coast good time music. **JC**

Real World Records, PO Box 163421, Austin, TX 78716

### BOB WILLS

#### ENCORE

(Liberty, 3 CD box set, 30275)

What makes **Encore** special to me? Well, it contains my father's 1963 version of my namesake song, *Rosetta*. "Ah, Rosetta, my little Rosetta. Yes, just you, honey, just you"—new words he added at the beginning of this version when he recorded it for **Bob Wills Sings And Plays**. After he returned from the Hollywood session, he told me, "I recorded *Rosetta* for you on our new album. When I was singin' it, I was thinkin' 'bout you the whole time." His first version of the song, written by jazz musician Earl Hines, was recorded in a 1937 session. 'Brother' Al Stricklin, my father's piano player, told me years later, "*Rosetta* was the best one among that bunch. Your daddy did a beautiful job of singin' it."

When my father started courting my mother in 1939, he'd dedicate *My Mary* or *Rosetta*, her two favorites, to Miss Mary Lou Parker in Pawhuska, Oklahoma. "I hope you're listenin', Honey," he'd tell the KVOO radio audience. On July 25, 1940, my father was absent from his noon broadcast. He and my Aunt Ruby were at the Pawhuska City Hospital awaiting my birth. He returned to the station for the midnight broadcast to sing *My Mary* for my mother and *Rosetta* for me.

Six other songs from **Bob Wills Sings And Plays** are on this superb box set, *Maiden's Prayer*, *Boot Hill Drag*, *Yearning*, *South*, *Don't Let The Deal Go Down* and *Sitting On Top Of The World*, though unfortunately three other outstanding numbers, *My Mary*, *My Confession* and *Blues In A*, were left off. Besides my bias for *Rosetta*, my father's rousing, spontaneous rendition of *Saint Louis Blues* from Bill Mack's radio show is another of the collector's gems in the set. In 1976, Capitol issued 15 songs from the Fort Worth show, recorded live in the 60s. These are now in Liberty's possession and seven are included on **Encore**.

My father and Tommy Duncan reunited in the early 60s, after a ten year separation, to record three albums, **Together Again**, **A Living Legend** and **Mr Words And Mr Music**, for Liberty and **Encore** includes no less than 34 of their 57 songs. Less engaging, in my opinion, are the nine selections from **For The Last Time**, recorded in 1973. The reunion brought the Texas Playboys back together again playing the same tunes, but the magic was missing. My father's health kept him from actively participating even though he attended five hours of the first day's session. He contributed one weak "Ahh-Ha" during *What Makes Bob Wills Holler?* Smiling people yelled, "Hey, ole Bob can still holler!!," but that night he suffered a massive stroke and they had to finish the next day without him.

There have been many Bob Wills collections, and tributes, from many different labels, Columbia alone issued anthologies in 1973, 1976, 1982, 1987 and 1992, but **Encore** is one of the best, rivalled, on CD, only by the nine volumes of **The Tiffany Transcriptions** (Rhino, Vol 2 particularly recommended). I am thrilled that interest in my father's music is growing, not diminishing, while yet another generation discovers him.

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Nov 25	Central Market Cafe	6:00 pm - 9:00 pm
Nov 30	Jovita's	8:00 pm - 10:00 pm
Dec 6	Threadgill's (Sittin' for Supper - guest set)	7:30 pm
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## MUSIC CITY TEXAS

### NATHAN & THE ZYDECO CHA-CHAS CREOLE CROSSROADS

(Rounder, CD, 2137)

Nathan Williams has made three previous studio albums for Rounder and if you bought any of them, you might think twice about lashing out for another, but this one is a bit different—it's really good. It's got life, energy, pizzazz, all the things Nathan has, abundantly, in real life but which the label never seemed able to capture. The secret, I'm pretty sure, lies in the words "featuring Michael Doucet." The Beausoleil fiddler is used to working with people like Arhoolie, who know what ethnic musics are supposed to sound like, and his studio sophistication seems to have been brought to bear on Nathan's behalf. In other words, I feel he stomped on the producer's shit and prevailed. Whatever the scenario, for the first time, Nathan's been recorded the old fashioned way—set the levels and we'll take it from there, a concept many labels seem to have trouble with when it comes to cajun, zydeco, conjunto and the like. Mostly Williams originals, kicking off with the terrific anthem *Zydeco Hog*, Nathan and Doucet pay tribute to a master with Clifton Chenier's *Black Gal*, a segue of *Black Snake Blues* with *I Can't Go Home No More* and Doucet's *La Nuit De Clifton Chenier*, while another showstopper is ZZ Hill's *Everybody Got To Cry*. Two of the finest tracks, *Hey Yie Yie* and *Ma Femme Nancy* feature Williams and Doucet as a duo, shades of Ardoin and McGee, indeed the latter's based on *Eunice Two-Step*, while on *Jolie Noir*, Nathan hands his accordion over to his brother Sid, owner of El Sid O's in Lafayette. Lovely stuff. **JC**

### GARY PRIMICH MR FREEZE

(Flying Fish, CD, FF 70649)

Hypothetically, every album an artist makes should be better than the one/s before, in practice, as we all know, this doesn't work out too well, in fact most people start fading right out of the gate. Primich, however, has not only improved from album to album but his fourth solo recording is so much stronger than its predecessors that it all but consigns them to the status of picayune juvenalia. His incisive and innovative harmonica playing is justly celebrated—in five MCT Polls, the only variable in the Harmonica category has been who comes 2nd and 3rd—and he certainly hasn't lost any of his flair, but his singing has improved almost out of recognition. Up to now the aspect of his albums that ultimately made them somewhat lightweight, his voice now has a resonant maturity that gives his blues an authoritative edge they always lacked before, and, according to Dan Forte's liner notes, he mostly used scratch vocals at that. There is one slight trick about the album—sort of an acoustic version of an optical illusion. Two of the 13 tracks, Primich's own *Dallas Texas* and Washboard Sam's *Easy Ridin' Mama*, have such tremendous impact that they indelibly color one's impression of the whole album, and the reason isn't hard to figure out—both feature Primich backed only by Steve James, playing National Resophonic guitar on the first, acoustic guitar and guitar banjo on the second, and Mark Rubin on acoustic bass. While this is a sensational trio I could stand to hear a lot more of, the other 11 tracks still command respect, particularly a Chicago blues treatment of RC Banks' *I'm The One*, Clarence Garlow's *Route 90*, Primich's instrumental title track, Dave Bartholomew's *Go On Fool*, the cabaret standard *You Came A Long Way From St Louis* and a harp version of Gene Ammons' sax instrumental *Red Top* styled from an Ernest Tubb recording, but they're definitely overshadowed by those two great numbers. **JC**

### FRED J EAGLESMITH & THE FLYING SQUIRRELS FROM THE PARADISE MOTEL

(Barbed Wire, CD, BWR 2001)

Even at their best, the early pastorales of Hal Michael Ketchum for instance, modern songs about the plight of the farmer tend to sentimentality, well-meaning but simplistic and spiritually empty sympathy expressed from a comfortable distance. Not so Eaglesmith's, whose harsh, graphic and authentic pictures of men and women whipsawed by capricious nature on one side and inflexible bankers on the other brim with empathetic bitterness, anger and flinty pride. One hates to belabor Woody Guthrie, but Eaglesmith really is directly in his tradition, simultaneously a dedicated class war polemicist and a very good songwriter, an extremely rare combination, who consistently demands admiration for his talents while, unless you happen to be a banker, evoking compassion for the hapless subjects of his 16 songs. Recorded live at La Casa Music Series in Birmingham, MI, produced by La Casa organizer Dave Brogren, Eaglesmith, a Canadian whose canvas is Southern Ontario, can more usefully be compared with Farm Security Administration photographers Walker Evans and Dorothea Lange than to the vast mass of self-obsessed songwriters in the unflinching honesty and rawboned beauty of his work. **JC**

Barbed Wire Records, 852 Bird St. Birmingham, MI 48009

## RECORD REVIEWS

### TOM OVANS TALES FROM THE UNDERGROUND

(NSR, CD, 4767)

Much as I dislike direct comparisons, specially when they involve someone like The Zim, it's almost impossible to discuss Ovans without using the D word, and it's not just me. The Boston-born, Nashville-based singer-songwriter is one of those Big in Europe artists, but whether American, Italian, Dutch, English, French, Australian or Belgian, every review of this, and his two previous albums, sooner or later mentions Bob Dylan, invoking the nasal vocals (though actually Ovans sounds rather more like Steve Forbert), rusty harmonica playing and songwriting style. That said, however, those reviews range from the glowing to the downright fulsome, which is particularly impressive coming from Europeans, usually scornful of the derivative (and, come to that, not overimpressed by Dylan himself), and once you get over those echoes, Ovans has a voice of his own, powerful, intelligent, angular, acerbic and very intense. Several writers, apologizing for the cliché, toyed with the 'New Dylan' tag, but personally I don't have a problem with it. I tuned out after *Blood On The Tracks*—20 years ago, God's teeth!—and the idea of someone who's sharply original but reminds me of Dylan's *Blonde On Blonde/Basement Tapes* period is absolutely fine. Ovans will be in Austin this month (14th-18th), playing his butt off, including two shows opening for Toni Price, and is very much worth checking out. **JC**

### JOHNNIE ALLAN SWAMP POP LEGEND: THE ESSENTIAL COLLECTION

(Jin, CD, 9044)

Essential? Well, yes and no, but mostly yes. John Allen Guillot had his first Swamp Pop hit as a teenager in 1958, on Floyd Soileau's then fledgling Jin, and is now the genre's Elder Statesman, but his durability should be measured not in terms of a career spanning five decades but in the fact that he sustained his rock & roll edge and creativity into the 70s, when, indeed, he produced his greatest, certainly most famous, work. In other words, as with most rock & roll legends, you have to go back a bit to reach the glory days. The 25 tracks, not, regrettably, in chronological sequence, Allan's first single, and first hit, *Lonely Days And Lonely Nights*, for instance, being the sixth cut, opens with a sentimental ballad, *Just Remember*, written and recorded this year for his daughter's wedding, but then jumps back 30 years into Essential territory with the Swamp Pop classic *Your Picture*, recorded for Viking of Crowley, LA, as were *South To Louisiana* and *Family Rules*, during a short break with Jin. There's a lot of other wonderful stuff here, notably *What'cha Do, I'm Missing You*, *Let's Do It, Please Accept My Love*, the bilingual *Let's Go Get Drunk*, *Whispering Winds* and *Unfaithful One*, but there's some things I could have lived without, particularly *Today I Started Loving You Again*, *Little White Cloud*, *Mama And Daddy* and an overwrought bilingual version of Johnny Bond's *I Wonder Where You Are Tonight*. However, if the strong already outweighs the weak, the scales are decisively tipped by the two sides of Allan's sensational early 70s single, Chuck Berry's *Promised Land*, with Belton Richard on accordion, one of the greatest covers ever recorded which, in 20 years of continuous popularity in Europe, has sold over a million copies, backed by Valerie Simpson's *Somewhere On Skid Row*. While I don't claim to familiarity with more than a fraction of Allan's 58 singles, I can't help feeling that this collection could have been more consistent, but overall it justifies its title. **JC**

### JOE ELY LETTER TO LAREDO

(MCA, CD, 11222)

Normally I don't bother with the majors (though, yes, I realize labels like Razor & Tie are subsidiaries, which may be a contradiction but they put out cool albums), and I'm not about to start now. Ely's latest can be summed up in one word—boring—and while I could elaborate on that, what's the point? I only mention it so you'll know you're not alone. Instead I'm going to talk about a record that doesn't exist, though I'm told it's the one Ely wanted to make, intended to make and, for absolutely damn sure, ought to have made. After I mentioned a live solo track by Ely on *Texans Live On Mountain Stage*, a kindly reader sent me a tape of his live solo set at KGSR's 1993 birthday show, and, much as I love his first four albums, this has become my favorite Ely recording. It's a dazzling illustration of the maxim Less Is More—Ely's always been an incredibly dynamic and charismatic performer, but take away the band and leave him alone with an acoustic guitar and a microphone and he's even more compelling. If he did this as a regular thing, he'd wipe out the entire Austin singer-songwriter scene, apart from Butch Hancock and, er, I'll think of someone else in a minute, making everyone else look insipid and ineffectual. The way he gets behind songs like RC Banks' *Where Is My Love?* (my personal favorite) is nothing short of amazing. While I've never been one to underestimate the stupidity of major labels, it's really rather appalling that you can't go to a store and buy this, or something very like it. **JC**





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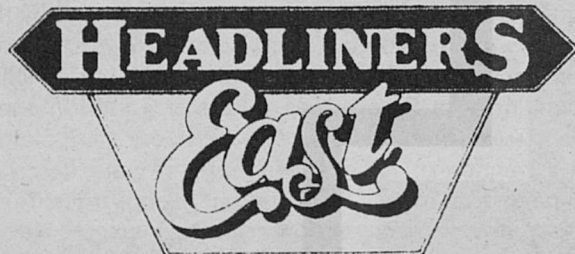


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Monday 13th • Artz Rib House, 2230 S Lamar, not sure when

(Donna Fala solo at Bummer Night)

Tuesday 14th • Boomerz, 6128 Hwy 290, Oak Hill, 10.30pm

Friday 24th • Ruta Maya Rio Grande, 2222 Rio Grande, 9pm

(Dave Hooper solo)

Wednesday 29th • Threadgill's, 6416 N Lamar, 7.30pm



# LIVE MUSIC CALENDAR

## SUNDAY 5TH

Los Pinkys Jovita's, 6pm, \$0  
 Dave Hooper Common Market, 1600 S Congress, noon, \$0  
 Linda Lozano Cafe Cubito, 9pm, \$0  
 Mad Cat Trio Gingerman, 9pm, \$0  
 Junior Brown Continental, 10pm, \$?  
 Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0  
 Steve Johnsen Babe's, 9pm, \$?  
 Spaceheaters Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 9pm, \$0  
 Czech Melody Time KOOP 91.7 FM, 10.30am  
 Texas Radio KUT, 9pm

## MONDAY 6TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
 Don Walser's Pure Texas Band Babe's, 8pm, \$?  
 Heroes Of The West + Teddy & The Talltops Emo's, 10pm, \$?  
 Uncle John & Friends w/Alan Haynes + Stephanie Bradley Headliners East, 6.30pm, \$?  
 Open Stage w/Darral Gleason Cactus Cafe, 8.30pm, \$0  
 Blue Monday KUT, 8pm

## TUESDAY 7TH

Kirt Kempter + Nancy Scott Cactus Cafe, 8pm, \$57  
 Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0  
 Toni Price Continental, 6pm, \$0  
 Alvin Crow Babe's, 9pm, \$?  
 Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
 Jim Lauderdale + Jesse Dayton Continental, 10pm, \$?  
 Brian Robertson Headliners East, 6.30pm, \$?  
 Brothers With Different Mothers Babe's Stage Side, 8pm, \$?  
 Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 8TH

Bill & Bonnie Hearne + Bobby Bridger Cactus Cafe, 8.30pm, \$7  
 Larry Seaman Ruta Maya, 9pm, \$0  
 No Strangers Artz, 7.30pm, \$0  
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
 Dale Watson & Lonestar Babe's, 8.30pm, \$0  
 Git Gone Jazz, 8.30pm, \$0  
 Grievous Angels + Miss Xanna Don't & The Wanted Continental, 10pm, \$?  
 Wayne Hancock Jovita's, 8pm, \$0  
 Top Jimmy + Blue Midnight Headliners East, 6.30pm, \$?  
 81/2 Souvenirs Continental, 6.30pm, \$0

## THURSDAY 9TH

Jo Carol Pierce Cactus Cafe, 9pm, \$6  
 Asylum Street Spankers Continental, 6pm, \$?  
 Dave Hooper & Donna Fala + Pam Mayo Flipnotics, 9pm, \$0  
 Dale Watson & Lonestar Little Longhorn, 8pm, \$0  
 Hays County Gals Artz, 7.30pm, \$0  
 LeRoi Brothers + Schwaggert Continental, 10pm, \$?  
 Rockabilly Jam with Git Gone Hank's, 10pm, \$2  
 Rod Moag & Bob Miller Ski Shores, 6.30pm, \$0  
 Tony Masarati & The Barebones Rockabilly Band Jovita's, 8pm, \$0  
 Steve Johnsen + Gilson Viator Headliners East, 6.30pm, \$?  
 Tina Marsh & Co2 Waterloo Ice House (6th), 9.30pm, \$?  
 Citizen Lane Babe's, 9pm, \$?  
 Open Mike Ruta Maya, 9pm, \$0

## FRIDAY 10TH

Ed Miller Cactus Cafe, 9pm, \$6  
 George DeVore & Yankee Liars Jovita's, 8pm, \$0  
 Ivan Brown & Darcy Deaville + Five Believers Ruta Maya, 9pm, \$0  
 Lourdes Perez Waterloo Ice House (6th), 9.30pm, \$?  
 Peter Keane Mojo, 11pm, \$0  
 Studebakers Artz, 7.30pm, \$0  
 Wayne Hancock + Teisco Del Rey & The Nutrockers + Earthpig Flipnotics, 8.45pm, \$?  
 Blues Specialists Continental, 6.30pm, \$0  
 Lisa Tingle & Plan C + Brian

Robertson Headliners East, 6.30pm, \$?  
 Mandy Mercier Texicalli, 5pm, \$0  
 Beto y Los Fairlanes Continental, 10pm, \$?  
 Blue Jazz Workshop Waterloo Ice House (38th), 9.30pm, \$?  
 Carla Olson Waterloo Records, 5pm, \$0 and La Zona Rosa, 10pm, \$?  
 Citizen Lane Babe's, 9pm, \$?

## SATURDAY 11TH

Los Pinkys Jovita's, 8pm, \$0  
 Kim Simpson Mojo, 10.30pm, \$0  
 Aunt Beanie's 1st Prize Beets + Troy Campbell Ruta Maya, 9pm, \$0  
 Bayou Beaujolais + AFTM Open Mike Waterloo Ice House (38th), 8pm, \$?  
 Horsies + Catie Curtis Cactus Cafe, 9pm, \$5  
 LeRoi Brothers + Carla Olson + Jake Andrews Continental, 10pm, \$?  
 Pleasure Cats Gino's, 9.30pm, \$0  
 Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$?  
 T Harvey Combo Babe's, 9pm, \$?  
 Alien Time + Peglegasus Flipnotics, 9pm, \$0  
 Dad Gum Swing Artz, 7.30pm, \$0  
 Will Greenstreet & Melting Pot Waterloo Ice House (6th), 9.30pm, \$?  
 Folkways KUT, 8am

## SUNDAY 12TH

Caryl P Weiss Waterloo Ice House (38th), 3pm, \$?  
 Los Vecinos Jovita's, 6pm, \$0  
 Derailers Gingerman, 9pm, \$0  
 Junior Brown Continental, 10pm, \$?  
 Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0  
 Spaceheaters Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 9pm, \$0  
 Czech Melody Time KOOP 91.7 FM, 10.30am  
 Texas Radio KUT, 9pm

## MONDAY 13TH

Middle Eastern Night Cactus Cafe, 8.30pm, \$0  
 Sarah Elizabeth Campbell's Bummer Night w/Donna Fala Artz, 7.30pm, \$0  
 Don Walser's Pure Texas Band Babe's, 8pm, \$?  
 Heroes Of The West + Phantom Creeps Emo's, 10pm, \$?  
 Uncle John & Friends w/Alan Haynes + Stephanie Bradley Headliners East, 6.30pm, \$?  
 Blue Monday KUT, 8pm

## TUESDAY 14TH

Dan Israel Cactus Cafe, 9pm, \$0  
 Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0  
 Toni Price + Tom Ovans Continental, 6pm, \$0  
 Alvin Crow Babe's, 9pm, \$?  
 Dale Watson & Lonestar Jovita's, 8pm, \$0  
 Brian Robertson Headliners East, 6.30pm, \$?  
 Naughty Ones Continental, 10pm, \$?  
 Rugburns Waterloo Records, 5pm, \$0  
 Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 15TH

Eric Andersen + Steve Young Cactus Cafe, 9pm, \$8.50  
 No Strangers Artz, 7.30pm, \$0  
 Russ Somers Ruta Maya, 9pm, \$0  
 Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0  
 Charlie Robison + Moonshine Willie + Heroes Of The West Continental, 10pm, \$?  
 Dale Watson & Lonestar Babe's, 9pm, \$0  
 Wayne Hancock Jovita's, 8pm, \$0  
 Top Jimmy + Tom Ovans Headliners East, 6.30pm, \$?  
 81/2 Souvenirs Continental, 6.30pm, \$0

## THURSDAY 16TH

Los Pinkys Jovita's, 8pm, \$0  
 Asylum Street Spankers Continental, 6pm, \$?  
 Carlos Cedillo Flipnotics, 9pm, \$0  
 Darcie Deaville Artz, 7.30pm, \$0  
 Marce LaCouture + Therapy Sisters + Melancholy Ramblers + Debra Dew Cactus Cafe, 8pm, \$5  
 Dale Watson & Lonestar Little

Longhorn, 8pm, \$0  
 Mary Cutruffello Continental, 10pm, \$?  
 Rod Moag & Bob Miller Ski Shores, 6.30pm, \$0  
 Steve Johnsen + Gilson Viator Headliners East, 6.30pm, \$?  
 Citizen Lane Babe's, 9pm, \$?  
 Open Mike Ruta Maya, 9pm, \$0

## FRIDAY 17TH

Ponty Bone & The Squeezetones Jovita's, 8pm, \$0  
 Acoustic Music Festival: Lee Ving + Laurie FreeLove + Cotton Mather + Will Taylor Trio + Mariachi Estrella + Skintalk + Sazon + Drake Tungsten + Wammo + Arista Texas artist (TBA) + Ernie Mae Miller + Persia Espana Electric Lounge, 7pm-2am, \$6 adv/\$7. Three day pass \$16  
 Chris Chandler + Dan Burn Waterloo Ice House (38th), 9.30pm, \$?  
 21st Century Blues Ruta Maya, 9pm, \$0  
 George DeVore & Yankee Liars Babe's, 9pm, \$?  
 Kris McKay Waterloo Ice House (6th), 9.30pm, \$?  
 Peter Lamsen Mojo, 10.30pm, \$0  
 Tarika TU Ballroom, 8.30pm, \$11 adv/\$13.50 door

Dale Watson & Lonestar + Derailers Continental, 10pm, \$?  
 Blues Specialists Continental, 6.30pm, \$0  
 Lisa Tingle & Plan C + Tom Ovans + Brian Robertson Headliners East, 6.30pm, \$?  
 Mandy Mercier Texicalli, 5pm, \$0  
 Grazmatics Artz, 7.30pm, \$0  
 Gourds + Rick Broussard Flipnotics, 9pm, \$0

## SATURDAY 18TH

Keepers with Jesse Taylor Jovita's, 8pm, \$0  
 Jimmy LaFave's Night Tribe La Zona Rosa, 9.30pm, \$?  
 Acoustic Music Festival: Kris McKay's Too Many Guitars (w/Will Sexton, Charlie Robison, Bruce Robison, Bill Carter Kelly Willis & others) + Mommyheads + Horsies + Alejandro Escovedo + Little Jack Melody & His Young Turks + Jesse Dayton + Samba-xe + MC Overlord + Cindy Horstman + Lourdes Perez + Capocira Ginga USA + Centzontle + Tammy Gomez con La Palabra + Amberjack Rice + Tom Long + Diana Jones Electric Lounge, 3pm-2am, \$6 adv/\$7

Dirk Hamilton & David Halley Artz, 7.30pm, \$0  
 Everything But The Girl + Mark Eitzel Texas Union Ballroom, 7.30pm, \$15.50 adv/\$18.50 door  
 Gretchen Phillips Experience Ruta Maya, 9pm, \$0  
 Pam Peltz Mojo, 11pm, \$0  
 Polk Barton & Towhead Waterloo Ice House (38th), 9.30pm, \$?  
 Toni Price + Tom Ovans Waterloo Ice House (6th), 9.30pm, \$?  
 Continental Drifters + Greg Trooper Continental, 10pm, \$?  
 Pleasure Cats Gino's, 9.30pm, \$0  
 Spencer Thomas & Big Pow Wow + Stephanie Bradley Headliners East, 6.30pm, \$0  
 Toby Anderson Babe's, 9pm, \$?  
 Lucky Strikes + Room 248 Flipnotics, 9pm, \$0  
 Folkways KUT, 8am

## SUNDAY 19TH

Old Time Texas Dance Party w/Johnny Gimble & Texas Swing Old Settlers Park, Round Rock, 4pm, \$5/children \$3  
 Los Pinkys Jovita's, 6pm, \$0  
 Tex Thomas & the Danglin' Wranglers Continental, 10pm, \$?  
 Acoustic Music Festival: Gourds + Cling + Loose Diamonds + Breedlove + David Halley + Blue Jazz Trio w/Martin Banks + Greg Trooper + Rachel Rhodes + Bayou Beaujolais + Stephen Doster + Crazy Jane & The Bishop + Michael Sweetman Combo + Los Innocentes + Kimmie Rhodes + Backyard Mbiras + Marce LaCouture Electric Lounge, 3pm-1am, \$6 adv/\$7

Melody & His Young Turks Gingerman, 9pm, \$0  
 Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0  
 Spaceheaters Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 9pm, \$0  
 Czech Melody Time KOOP 91.7 FM, 10.30am  
 Texas Radio KUT, 9pm

## MONDAY 20TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
 Don Walser's Pure Texas Band Babe's, 8pm, \$?  
 Heroes Of The West + Magdalenes Emo's, 10pm, \$?  
 Uncle John & Friends w/Alan Haynes + Stephanie Bradley Headliners East, 6.30pm, \$?  
 Open Stage w/Darral Gleason Cactus Cafe, 8.30pm, \$0  
 Blue Monday KUT, 8pm

## TUESDAY 21ST

Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
 Brian Cutean Cactus Cafe, 9pm, \$0  
 Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0  
 Toni Price Continental, 6pm, \$0  
 Alvin Crow Babe's, 9pm, \$?  
 Brian Robertson Headliners East, 6.30pm, \$?  
 Naughty Ones Continental, 10pm, \$?  
 Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 22ND

No Strangers Artz, 7.30pm, \$0  
 Peter Keane Ruta Maya, 9pm, \$0  
 Threadgill's Troubadors + Peter Keane Threadgill's, 6.30pm, \$0  
 Dale Watson Babe's, 9pm, \$0  
 Junior Brown + Cornell Hurd Band Continental, 10pm, \$?  
 Rosie Flores + Wanda Jackson Antone's, 10pm, \$?  
 Wayne Hancock Jovita's, 8pm, \$0  
 Top Jimmy + Blue Midnight Headliners East, 6.30pm, \$?  
 81/2 Souvenirs Continental, 6.30pm, \$0

## THURSDAY 23RD

Asylum Street Spankers Continental, 6pm, \$?  
 Alvin Crow Babe's, 9pm, \$?  
 Dale Watson & Lonestar Little Longhorn, 8pm, \$0  
 Rod Moag & Bob Miller Ski Shores, 6.30pm, \$0  
 Steve Johnsen + Gilson Viator Headliners East, 6.30pm, \$?  
 81/2 Souvenirs Continental, 10pm, \$?  
 Citizen Lane Babe's, 9pm, \$?  
 Open Mike Ruta Maya, 9pm, \$0

## FRIDAY 24TH

Martí Brom & Her Jet-Tone Boys Jovita's, 8pm, \$0  
 Ted Roddy & Chris Miller + Sharecroppers Flipnotics, 9pm, \$0  
 Mandy Mercier Texicalli, 5pm, \$0  
 Daniel Bull Mojo, 11pm, \$0  
 Dave Hooper Ruta Maya Rio Grande, 9pm, \$0  
 Peter Keane Artz, 7.30pm, \$0  
 Dale Watson & Lonestar Babe's, 9pm, \$0  
 LeRoi Brothers + Toni Price Continental, 10pm, \$?  
 Blues Specialists Continental, 6.30pm, \$0  
 Lisa Tingle & Plan C + Brian Robertson Headliners East, 6.30pm, \$?  
 Samba-xe Waterloo Ice House (6th), 9.30pm, \$?  
 Serenata De Orpheo Ruta Maya, 9pm, \$0

## SATURDAY 25TH

Aunt Beanie's 1st Prize Beets Flipnotics, 9pm, \$0  
 Christine Albert Waterloo Ice House (6th), 9.30pm, \$?  
 Git Gone Central Market, 6pm, \$0  
 Teddy & The Talltops Jovita's, 8pm, \$0  
 Lisa Tingle & Plan C + Stephanie Bradley Headliners East, 6.30pm, \$?  
 Mason Ruffner + Lou Ann Barton Continental, 10pm, \$?  
 Pleasure Cats Gino's, 9.30pm, \$0  
 Dad Gum Swing Artz, 7.30pm, \$0  
 King Friday + Pam Peltz Ruta Maya, 9pm, \$0  
 Rainravens Babe's, 9pm, \$0  
 Folkways KUT, 8am

## SUNDAY 26TH

Los Vecinos Jovita's, 6pm, \$0  
 Junior Brown Continental, 10pm, \$?

Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 7pm, \$0  
 Steve Johnsen Babe's, 9pm, \$?  
 Presidents Gingerman, 9pm, \$0  
 Spaceheaters Ruta Maya, 9pm, \$0  
 Ted Hall's Blues Church Gino's, 9pm, \$0  
 Czech Melody Time KOOP 91.7 FM, 10.30am  
 Texas Radio KUT, 9pm

## MONDAY 27TH

Sarah Elizabeth Campbell's Bummer Night Artz, 7.30pm, \$0  
 Don Walser's Pure Texas Band Babe's, 8pm, \$?  
 Heroes Of The West + TBA Emo's, 10pm, \$?  
 Uncle John & Friends w/Alan Haynes + Stephanie Bradley Headliners East, 6.30pm, \$?  
 Blue Monday KUT, 8pm

## TUESDAY 28TH

Battlefield Band Cactus Cafe, 8.30pm, \$12  
 Old Time Texas Fiddlers' Jam Artz, 7.30pm, \$0  
 Toni Price Continental, 6pm, \$0  
 Alvin Crow Babe's, 9pm, \$?  
 Don Walser's Pure Texas Band Jovita's, 8pm, \$0  
 Brian Robertson Headliners East, 6.30pm, \$?  
 Naughty Ones Continental, 10pm, \$?  
 Open Mike Flipnotics, 9pm, \$0

## WEDNESDAY 29TH

Battlefield Band Cactus Cafe, 8.30pm, \$12  
 Igor Leonardi Ruta Maya, 9pm, \$0  
 No Strangers Artz, 7.30pm, \$0  
 Threadgill's Troubadors + Dave Hooper + Donna Fala + other guests Threadgill's, 6.30pm, \$0  
 Dale Watson & Lonestar Babe's, 8.30pm, \$0  
 Wayne Hancock Jovita's, 8pm, \$0  
 Top Jimmy + Blue Midnight Headliners East, 6.30pm, \$?  
 81/2 Souvenirs Continental, 6.30pm, \$0  
 Lucky + Schwaggert Continental, 10pm, \$?

## THURSDAY 30TH

Emily Kaitz Artz, 7.30pm, \$0  
 Asylum Street Spankers Continental, 6pm, \$?  
 Gourds Cactus Cafe, 9pm, \$0  
 Git Gone Jovita's, 8pm, \$0  
 Rod Moag & Bob Miller Ski Shores, 6.30pm, \$0  
 Bill Campbell + Hook Herrera Continental, 10pm, \$?  
 Steve Johnsen + Gilson Viator Headliners East, 6.30pm, \$?  
 Citizen Lane Babe's, 9pm, \$?  
 Del Dragons + Neil Kassanoff Flipnotics, noon, \$0  
 Open Mike Ruta Maya, 9pm, \$0

# VENUES

Antone's 2915 Guadalupe. 474-5314  
 Artz Rib House 2330 S Lamar. 442-8283  
 Babe's 208 E 6th. 473-2262  
 Broken Spoke 3201 S Lamar. 442-6189  
 Cactus Cafe Texas Union, Guadalupe & 24th. 475-6515  
 Cafe Cubitor 2002 Manor. 495-9448  
 Cafezino 5414 Parkercrest Dr. 453-2233  
 Continental 1315 S Congress. 441-2444  
 Flipnotics 1601 Barton Springs. 322-9750  
 Gingerman 304 W 4th. 473-8801  
 Gino's 730A W Stassney. 326-4466  
 Gruene Hall Gruene. 625-0142  
 Hank's Roadhouse 1000 S Lamar. 707-COOL  
 Headliners East 406 E 6th. 476-3488  
 Iron Works 100 Red River. 478-4855  
 Jovita's 1619 S 1st. 447-7825  
 La Zona Rosa 4th/Rio Grande. 472-9075  
 KUT 90.5 FM  
 Mojo 2714 Guadalupe. 477-MOJO  
 Ruta Maya 218 W 4th. 472-9637  
 Texicalli Grille 534 E Oltorf. 442-2799  
 Threadgill's 6416 N Lamar. 451-5440  
 Waterloo Ice House 600 N Lamar. 472-5400  
 Waterloo Ice House 1106 W 38th. 451-5245



# 48 Acts - 3 Days

## Austin Acoustic Music Festival



## The Electric Lounge • Nov 17-19



**1995**

Dates, performances, and times subject to change.

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The non-profit Austin Acoustic Music Festival is supported in part by Women & Their Work, the Austin Arts Commission, and generous contributions from businesses and individuals. Part of the proceeds will help benefit the S.I.M.S. Foundation.

*Epiphony*

Chocolate

**XL**  
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### Friday (7pm - 2am)

(7:00) Persia España  
(7:40) Ernie Mae Miller  
(8:20) Arista/Texas Showcase  
(9:00) WAMMO  
(9:20) Drake Tungsten  
(9:45) Saxon  
(10:25) Skintalk  
(11:00) Mariachi Estrella  
(11:40) Will Taylor Trio  
(12:20) Cotton Mather  
(1:00) Laurie Freeloze  
(1:35) Lee Ving (of FEAR!)

Hosted by Thom the World Poet,  
Tammy Gomez, Mike Henry, and  
many more!

### Saturday (3pm - 2am)

(3:00) Diana Jones  
(3:40) The Barbers  
(4:15) Tom Long (L.A.)  
(4:50) Amberjack Rice  
(5:15) Tammy Gomez con la Palabra  
(5:40) Cantzonile  
(6:20) Capoeira Ginga U.S.A.  
(7:00) Lourdes Perez  
(7:40) Cindy Horstman (Dallas)  
(8:20) M.C. Overlord  
(9:00) Sambaxé with Dailha of Olodum  
(9:40) Jesse Dayton (Houston)  
(10:20) Little Jack Melody and his Young Turks (Denton)  
(11:00) Alejandro Escovedo  
(11:40) The Horsies  
(12:20) The Mommyheads (S.F.)  
(1:00) Kris McKay's Too Many Guitars, featuring guest stars: Will Sexton, Charlie & Bruce Robison, Kelly Willis and more!

### Sunday (3pm - 2am)

(3:00) Marce Lacouture  
(3:40) Alice Clark  
(4:00) Backyard Mbrs  
(4:20) Kimmie Rhodes  
(5:00) Los Inocentes (S.A.)  
(5:40) Michael Sweetman Combo  
(6:20) Crazy Jane and the Bishop  
(7:00) Stephen Doster  
(7:40) Bayous Beaujolais  
(8:20) Rachel Rhodes  
(9:00) Greg Trooper (Nashville)  
(9:40) Blue Jazz Trio with Martin Banks  
(10:20) David Halley  
(11:00) Breedlove  
(11:40) Loose Diamonds  
(12:15) Mike Henry and members of the Austin Poetry Slam Team  
(12:40) Cling  
(1:20) The Gourds

Tickets available at Waterloo Records, Sundance Records, and all AusTix locations. \$6 advance/\$7 door. 3-day pass available: \$16. Call 499-TIXS or 467-7680 for more info.



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Scott • Texas Bohemia • Toini & The Tomcats • The Ventures and a bunch of stuff that keeps getting squeezed out

